

The Importance of Seasons in Haiku

Charles Trumbull

Traditional Japanese haiku is defined by three aspects: units of 5, 7, and 5 Japanese sound syllables (the basic size and shape of the verse), the technique of cutting (an effective division of the haiku into two parts for the purpose of comparison or contrast), and season (a reference in the haiku to the season in which it was written). These correspond roughly to the haiku's form, mechanics, and subject matter. Despite many exceptions and periodic renunciations of the norms, the majority of Japanese haiku are still written in this way.

When haiku were first attempted in English, the poets began to adapt these basic Japanese definitions. The 5-7-5 syllabic form has subsequently been found to be uncomfortable for English, and the Japanese technique of cutting has slightly changed emphasis in the West into the juxtaposition of two concrete images. The aspect of season in English-language haiku, however, is still being vigorously debated.

Several arguments can be made in support of using season in English-language haiku. First, "because the Japanese do it" is more than a trivial argument, because by using a seasonal reference, a poet automatically is writing within the haiku canon, and the verse ipso facto adheres to the great collection of world haiku. Second, we can use season words to the same ends as the Japanese; that is, to link our haiku to the cosmic cycle of seasons and of life. Third, and most usefully, season words function as a poetic device, a convenient and powerful form of allusion whereby a few well-chosen words stand for an entire congeries of associations and emotions. Thus, "cherry blossoms" for the haiku poet represents much more than an objective image of pink flowers: the phrase captures and symbolizes the essence of spring.

Arguments against using a season word in haiku are voiced by (a) people who find it too difficult or artistically limiting to do so, (b) those who resist the Japanese season-word system because they find it too highly formalized and inappropriate for English poetry, (c) iconoclasts who want haiku to be whatever they say it is, tradition be damned, or (d) poets who would really rather be writing senryu or *zappai* (verses in haiku form that, respectively, treat human nature or are intended as pure slapstick). But haiku is, after all, nature poetry.

For beginners the best guide to using the seasons in haiku is the work of experienced haiku poets such as will be found in the anthologies or journals listed elsewhere on this Web site. Another approach is to consult a structured list of season words (*kiyose* in Japanese) or a haiku almanac (*saijiki*, a *kiyose* with haiku added to demonstrate the proper use of season words [*kigo*]). A *kiyose* is available on line at shiki.toward.co.jp/kukai/kiyose-spring.html. William J. Higginson's *Haiku World: An International Poetry Almanac* (Kodansha, 1996) is the best English-language *saijiki* and

is notable because it purports to be international in scope. Also of interest is Jane Reichhold's *A Dictionary of Haiku, Classified by Season Words with Traditional and Modern Methods* (AHA Books, 1992), which is available on line at <http://www.ahapoetry.com/aadoh/adofinde.htm>. As we suggested above, using an established season word has the advantage of tying the new haiku to three centuries of haiku history. Here are two haiku, by the Japanese master Bashô and by Texan Robert Gilliland, that are related across the centuries by the use of the well established season word "autumn dusk,"

on a barren branch
a crow has settled —
autumn dusk

Bashô, written in 1680

autumn dusk
a strip of yellow crime scene tape
flutters in the wind

Robert Gilliland, *The Heron's Nest* II:2 (February 2000)

A third approach to using season words is to make up your own. There are many terms with strong seasonal associations that are not in the *kiyose* or *saijiki*. These may be national or even local words—terms, such as "season opener," "election day," "smelt run," "lawn party," "graduation day," "hunting license," or "National Poetry Month." The poet should probably chose season words to be understood by as many people as possible, however. Pulaski Day in early March is a school holiday in Chicago but might draw a blank in non-Polish areas. Can you spot the non-traditional season words in the following haiku?

scent of piñon wood:
the *farolitos* flicker
in the mountain breeze

late to the office
my desk already piled high
with zucchini

In the Southwest *farolitos*—candles placed in paper bags—are festive decorations along paths, rooflines, and walls at Christmastime; "zucchini" suggests late summer.

In his *Haiku World* and the companion volume, *The Haiku Seasons*, Higginson goes into great detail about the Japanese haiku calendar and pinpoint the precise place of each season word in it. For most haiku poets, however, the important thing is that each season word evoke the essence of the season for the maximum number of readers. Thus, it is less important to know whether "start of autumn" signifies September 21, as in the West, or early August, as in Japanese haiku, (or February–March in the Southern Hemisphere) than that this is the time that the weather turns cool, leaves being to change color ... and humans become aware again of the waning of the life cycle.

Many haiku poets keep personal diaries and write haiku on the basis of their observations. Journal entries might begin with a characterization of the day such as “cold, raw day ...” or “threatening snow.” These are great season words for a haiku! In fact, when I am trying to write a haiku I will often look around and ask myself, “what is this day all about?” An answer such as “mackerel sky,” “new moon,” “robin song,” or “frost on the lawn” will often be enough for me to summon up a haiku. The seasonal reference must be an integral part of the haiku — usually one of the two juxtaposed images and it must resonate with the rest of the text. A season word should not simply be stuck onto a great image in order to give the verse a patina of seasonality. This is a cop-out and leads to what are pejoratively called “date-stamp” haiku, such as the following,

summer morning
the snail makes it across
the sidewalk

“Summer morning” adds nothing by way of depth or resonance to this haiku; it merely records the season and time of day

Certainly haiku can be written without a seasonal reference, but such verses are usually less haiku-like (by definition!) and ultimately less satisfying than “well-seasoned” haiku. Some experts suggest that a verse need only contain a reference to nature to qualify as a haiku, but a nature word like “forest” will be less evocative than a specific tree with implied seasonality, such as “birch” or “tamarack” or even a qualified forest, such as “spring forest” or “leafless trees.” Recently a group of haiku poets has called for deploying “keywords” in place of season words. “Dream,” clock,” or “mother” are touted as non-culture-bound concepts with universal appeal. This, however, seems to be an even less promising path of development for haiku than making do with nature words in place of season words. Reduced to basics, a keyword becomes merely the subject of the haiku.

To sum up, the seasonal aspect has always been of utmost importance in haiku, both Japanese and Western. Acquiring facility with season words will require discipline and study, but the poet’s diligence will be amply rewarded.

Važnost godišnjih doba u haiku

Charles Trumbull

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Tradicionalni japanski haiku definiran je trima zasebnim aspektima:

- 5–7–5 slogova (osnovna veličina i oblik pjesme)
- tehnika lomljenja haikua na dva dijela (efektivna dioba na dva dijela za potrebe usporedbe ili kontrasta)
- godišnje doba (upućivanje haikua na godišnje doba u kojemu je izvršena zabilježba)

Ovo se uglavnom odnosi na formu, mehanizme i subjekt haikua. Unatoč mnogim izuzecima i povremenim denunciranjima ovih normi, većina japanskog haikua i u današnje vrijeme bilježi se na ovaj tradicionalni način.

Kod prvih pokušaja haikua na engleskom jeziku, pjesnici su usvojili osnovne japanske definicije i pravila bilježenja. Forma od po 5-7-5 slogova naknadno je smatrana nepodobnom za engleski jezik a i japanska tehnika lomljenja haikua je ponešto promijenjena na zapadu u supoloženost ili suprostavljanje dvije konkretne slike. Aspekt godišnjeg doba u haiku u na engleskom jeziku međutim, još uvijek se žestoko raspravlja.

Nekoliko argumenata može se koristiti kao podrška upotrebi godišnjeg doba u haikuu na engleskom jeziku. Prvo: „jer japanci to tako čine“ je trivijalni argument; upotrebom refernce koja se odnosi na godišnje doba pjesnik automatizmom piše unutar tradicionalnih haiku kriterija te tako haiku ipso facto prijanja velikoj zbirci svjetskog haiku pjesništva. Drugo, mi možemo koristiti godišnja doba iz istih razloga kao i japanci , tj. vezati svoj haiku na svemirske cikluse godišnjih doba i života. Treće i najkorisnije, riječi koje određuju ili naglašavaju godišnja doba koriste se kao pomoćna pjesnička sredstva, prikladna i snažna forma aluzije gdje nekoliko dobro odabranih riječi predstavlja cjelokupne skupine asocijacija i osjećaja. Prema tome, cvat trešnjina stabla za haiku pjesnika predstavlja mnogo više od objektivnog prizora ružičastih cvjetova: fraza je zarobila i kao takva simbolizira suštinu proljeća.

Argumenti protiv korištenja riječi koja označava godišnje doba u haikuu dolaze od:

- a) ljudi kojima je odviše teško pisati na taj način ili im ometa umjetničku slobodu izražavanja

- b) ljudi koji odolijevaju japanskom pravilu navođenja riječi koja označava godišnje doba iz razloga što im je odviše formalan i neprimjeren način pisanja poezije na engleskom jeziku
- c) ikonoklasti koji žele da je haiku ono što oni tumače kao haiku, odričući se tradicije
- d) Pjesnici koji bi radije pisali senryu ili zappai (stihovi u haiku formi koji razmatraju i obrađuju ljudsku prirodu ili su zamišljeni palicama dvorske lude).

No haiku je, ipak, poezija prirode.

Za početnike, najbolji vodič upotrebi godišnjih doba u haikuu su djela iskusnih haiku pjesnika, koja je moguće pronaći u antologijama i časopisima navedenim na drugim stranicama ove internet adrese (www.haikuworld.org, opp.prev.). Drugi pristup je koristiti strukturiranu listu riječi koja označavaju pojedina godišnja doba (kiyose u japanskom) ili u haiku almanahu (saijiki, što je zapravo kiyose s primjerenim haikukom kako bi se demonstrirala pravilna upotreba ove riječi (kigo). Kiyose je dostupan online na adresi <http://haiku.cc.ehime-u.ac.jp/~shiki/kukai/kiyose-spring.html>.

„Haiku World: An International Poetry Almanac“ (Kodansha, 1996) Williama J. Higginsona, najbolji je saijiki na engleskom jeziku, zapažen stoga što je međunarodnog dometa. Također, zanimljiva je i A Dictionary of Haiku, Clasified by Season Words with Traditional and Modern Methods (AHA Books, 1992), koja je dostupna online na adresi <http://www.ahapoetry.com/aadoh/adofinde/htm>. Kao što smo već prije naveli, upotreba uhodane kigo riječi ima prednost u tom što veže novi haiku s tri stoljeća povijesti haiku poezije. Navodim dva haikua, japanskog majstora Bashôa i teksšana Roberta Gilillanda koji su srodni kroz stoljeća upotrebom dobro utvrđene kigo fraze „jesenji sumrak.“

na ogoljelu granu
smjestila se vrana —
jesenji sumrak

Bashô, zabilježeno 1680. god.

jesenji sumrak
žuta vrpca kriminalnog poprišta
leprša u zraku

Robert Gilliland, *The Heron's Nest II:2*,
(February 2000)

Treći pristup upotrebi kigo riječi je da osmislite svoju riječ. Mnogo je izraza sa snažnim asocijacijama na godišnja doba koji nisu navedeni u kiyose ili saijiki almanasima. To mogu biti nacionalne ili štoviše, riječi lokalne uporabe, izrazi kao „otvaranje sezone“, „dan izbora“, „početak putovanja ribe snjetac na mriještenje - druga polovica travnja, jezero Superior, USA), „zabava na travnjaku“, „dan diplomiranja“, „lovačka dozvola“, „Nacionalni mjesec poezije.“ Pjesnik bi možda trebao odabrati kigo riječ na način da je razumije što više ljudi. „Pulaskijev dan“ ranog ožujka je školski

blagdan u Chicagu, no ne mora ništa značiti na prostorima bez poljske populacije. Možete li locirati ne-tradicionalne kigo riječi u slijedećim haikuima:

miris bora:*
svijeće u pijesku**
trepere na planinskom povjetarcu

*“piñon wood” – jedan od četiri varijeteta bora mekog drva koji raste u visokim planinama jugozapada SAD-a. Vlasnici kamina upotrebljavaju ovo aromatično drvo pri ležnju batre u kaminima na otvorenom, jer svojim mirisom odbija kukce, uključujući komarce. Sagorijeva sporo uz specifičan miris (op.prev.)

kasnim u ured
moj radni stol već zatrpan
tikvicama

Na jugozapadu SAD-a „farolitos“ — svijeće u papirnatim vrećicama su praznične dekoracije uz staze, krovišta i zidove u vrijeme Božića, „zucchini“ (tikvice) sugeriraju kasno ljeto.

U *Haiku World* i pratećoj publikaciji *The Haiku Seasons*, Higginson detaljno obrađuje Japanski haiku calendar te naglašava precizna mjesta za svaku navedenu sezonski riječ. Za većinu pjesnika haiku, međutim, važno je da svaka kigo riječ budi suštinu godišnjeg doba kod većine čitatelja. Prema tome, manje je važno da li „početak jeseni“ ukazuje na 21. rujna kao na zapadu, ili rani kolovoz kao u japanskom haikuu (ili veljaču-ožujak na južnog hemisferi) već je važnije da je to vrijeme zahlađenja,

lišće počinje mijenjati boju.... i još jednom, ljudska bića postaju svjesna iščezavanja životnog ciklusa.

Mnogi pjesnici-haiku vode osobne dnevnike i bilježe haikue osnovom svojih zapažanja. Zapisi u časopisima haiku poezije mogu započeti s davanjem obilježja okružja kao „prohladan, vlažan dan...“prijeteći snijeg.“ To su odlične kigo riječi za haiku! Zapravo, kada pokušavam zabilježiti haiku, često ću pogledati uokolo i pitati se: „Što je ovaj dan, zapravo?“ Odgovor kao „nebo pjegavo kao skuša – niz redova malih bijelih oblaka“, „mladi mjesec“, „pjesma crvendaća“ ili „mraz na travnjaku“ često mogu biti dovoljno da dozovu haiku. Smjernica godišnjeg doba mora biti sastavni dio haikua – obično na jednom od dva suprotstavljena prizora i mora odjekivati s ostatkom teksta haikua. Riječ koja nagoviješta godišnje doba ne bi smjela biti uhvaćena u veliki prizor kako bi stihu dala patinu sezone. To je neodrživo i vodi onome što pogrdno nazivamo „datumski pečat“ haiku, kao slijedeći:

ljetno jutro
puž prelazi
pločnik

„Ljetno jutro“ ne donosi ništa u smislu dubine ili jeke ovom haikuu; on tek bilježi godišnje doba i doba dana.

Dakako da haiku može biti zabilježen bez referenci na godišnje doba, no takvi su stihovi obično manje slični haiku (po definiciji!) i uvjerljivo manje zadovoljavaju od „dobro sezoniranih haikua.“ Neki stručnjaci sugeriraju da pjesme-haiku trebaju sadržavati samo upućivanje na prirodu, no riječ koja definira prirodu kao primjerice, „šuma“ bit će manje izazovna od određenog stabla u određeno godišnje doba kao „breza“ ili vrsta „ariša“, ili pak određena šuma, kao „proljetna šuma“ ili „krošnje bez lišća.“ Nedavno, grupa haiku pjesnika predložila je razmještanje „ključnih riječi“ umjesto riječi pripadajućeg godišnjeg doba. „San“, „sat“ ili „majka“ su nametnute (predloženi) kao koncepti nevezani kulturom s univezralnim značenjem. Ovo se međutim, čini čak manje obačavajućim putem za razvoj haikua od prihvatanja „prirodnih“ riječi za razliku od „sezonskih.“ Pojednostavljeno, ključna riječ postaje tek subjekt haikua.

Zaključno, aspekt godišnjeg doba oduvijek je od najveće važnosti za haiku, i japanski i onaj zapadni.

Usvajanje vještine s riječima koje označavaju godišnje doba zahtijeva disciplinu i učenje, no pjesnička ustrajnost biti će itekako nagrađena.

S engleskog prevela Đ.V.Rožić

Mevsimlerin önemi

Charles Trumbull^{1 2}

İngilizceden Çeviren: Esin Esen

Geleneksel Japon *haikus*³ üç özellik üzerinden tanımlanır: (1) 5+7+5 hece ölçüsü: Şiirin temel formudur, (2) ‘Kesme sözcüğü: *kireji*⁴’: Karşılaştırma ve tezat yaratma amacıyla *haikuyu* ikiye böler, (3) ‘Mevsim sözcüğü: *kigo*’: *Haikunun* yazıl dığı mevsime gönderme yapar. Bu üç öge *haikunun* biçimini, işleyiş şeklini ve ko nusunu ana hatlarıyla belirler. Pek çok istisna olsa da, zaman zaman bu kurallar dan uzaklaşma görülse de, Japon *haikusunun* büyük bir bölümü bu şekilde yazıl maktadır.

İngilizce yazılan ilk *haikuiarda*, şairler bu temel tanımları uyguladılar. Ancak bir süre sonra 5+7+5 hece ölçüsünün İngilizceye uygun olmadığı görüldü. ‘Kesme sözcüğü’ de Batı *haikusunda* biraz değişerek tezat teşkil eden iki somut imgenin yan yana getirilmesiyle oluşturulmaya başladı. İngilizce *haikularda* “mevsim söz cüğü” kullanımı konusundaki tartışmalarsa halen tüm hızıyla devam ediyor.

İngilizce *haikidarda* ‘mevsim sözcüğü’ kullanılmasını destekleyecek pek çok fikir ortaya konulabilir. Bunlardan ilki, “çünkü Japonlar öyle yapıyor” görüşüdür. Aslında görüldüğünün aksine öyle basit bir argüman değildir. Mevsime atıfta bulu nan şair, doğrudan *haiku* kanonunun bir parçası olarak yazar, şiir kendiliğinden dünya *haikus*

¹ Charles Trumbull (1943) Japonya dışındaki en eski *haiku* dergisi Modern Haiku’nun 2006-2013 yılları arasında editörlüğünü yapmıştır (<http://www.modernhaiku.org>). 1950’lerde tanıştığı *haiku* üzerine 1990’lardan sonra daha aktif çalışmalarda bulunmuş, bu tarihten itibaren Haiku Society of America’da çeşitli görevler alarak 2010-12 yılları arasında yöneticiliğini de yapmıştır. 1996’da Chicago *haiku* kulübü, Chi-ku’yu kurmuş, Haiku North America Chicago adlı iki yılda bir düzenlenen *haiku* şairlerinin bir araya geldikleri toplantıları düzenlemiştir. “The Midwest—Cradle of American Haiku” (Ortabatı Amerikan Haikusunun Beşiği) adıyla Mineral Point, Wis.,’de 1 bir dizi haiku konferansı organize etmiştir. Haiku kitapları basan Deep North Press’in sahibidir.; Türkiye’de Aralık 2012’de, Boğaziçi Üniversitesi Asya Çalışmaları Merkezince Prof. Dr. Selçuk Esenbel yönetiminde düzenlenen “İngiliz Araştırmacıların Haikuyu Keşfi, 20. Yüzyılın Başlarında Haikunun Batı Dünyasına Geçışı” adlı bir konferans vermiştir. Türk haiku şiiriyle tanışması ise daha önce Türk haikucularının şiirlerini editörlüğü yaptığı dergilerde yayınlamasıyla olmuştur.

² Bu yazı 2003 yılında HaikuWorld’de İngilizce olarak yayınlanmıştır. C. Trumbull’un izniyle yayın lanmak üzere Türkçe aktarılmıştır. <http://www.haikuworld.org/begin/ctrumbull.may2003.html>

³ Yazar Amerikan *haikusuna* karşılık, Japon *haikusunu* vurgulamak için bu ifadeyi seçmiştir ç.n.

⁴ Kesme sözcüğü [*kireji*]: Japonca *haikuda*, ya, kana, keri, tsu, nu, zu gibi ek veya ünlem seslerinin kullanılmasına işaret eder, I. Shinmura, Kojien, Japan, Iwanami Shoten, 1998. ç.n.

şiiirleri arasında yerini alır İkincisi, İngiliz dilinde de ‘mevsim sözcüğü’, Japonların kullandığı amaçlarla kullanılabilir, yani yazdığımız *haikuyu* mevsimlerin ve yaşamın kozmik döngüsüne bağlar. Üçüncüsü ve en faydalısı ise ‘mevsim sözcüğü’nün şiire dolaylı ifade, örtük anlam sağlayan etkili bir şiirsel araç işlevini görmesidir. Bu sayede az sayıda iyi seçilmiş sözcük tüm duygular ve çağrışımlar bütünü yerini alabilir. Böylece bir *haiku* şairi için ‘kiraz çiçekleri’ pembe çiçeklerin nesnel imgesinden daha fazlasını ifade eder, baharın özünü simgeleyen, yansıtan bir ifadeye dönüşür.

‘Mevsim sözcüğü’ne karşı çıkan görüşler ise (a) bunu zor veya kısıtlayıcı bulan kişiler (b) fazla kalıplaşmış ve İngilizce şiire uygun olmadığını düşündükleri için Japon ‘mevsim sözcüğü’ kullanımını istemeyenler (c) *haikunun* yazdıkları şey olmasını isteyen, geleneğin gereksiz olduğunu düşünen ikon kırıcılar (d) *Senryū* ve *zappai* (insan tabiatı ve mizah üzerine *haiku* şiiri) şiirleri yazsalar daha iyi olacak şairler. Tüm karşı çıkmalara karşın *haiku* sonuçta tabiat şiiridir.

Yeni başlayanlar, *haikuda* mevsimlerin kullanımını en iyi deneyimli *haiku* şairlerinin şiirleri aracılığı ile anlayabilirler. Bunlara antolojilerden, dergilerden ya da çevrim içi olarak ulaşılabilir. Bir başka yol da, bir ‘mevsim sözcükleri listesi: *kiyose*’ ya da *haiku* almanağı: *sajiki* (mevsim sözcüklerinin doğru kullanımını gösteren *haiku* örneklerinin yer aldığı *kiyose*) kullanmaktır. Çevirim içi olarak <http://etext.lib.virginia.edu/japanese/haiku/sajiki/full.html> adresinden bir *kiyose* ye ulaşabilirsiniz. William J. Higginson’un *Haiku World: An International Poetry Almanac* (*Haiku Dünyası: Uluslararası Şiir Almanağı*) (Kodansha, 1996) eseri en iyi İngilizce *sajiki*dir, uluslararası kapsamından dolayı da dikkat çekicidir. Jane Reichhold’un *A Dictionary of Haiku, Classified by Season Words with Traditional and Modern Methods* (*Haiku Sözlüğü: Geleneksel ve Modern Mevsim Sözcüklerine göre Sınıflandırılmıştır*) (AHA Books, 1992; 2. Baskı, 2013) adlı çalışmasına çevrim içi olarak <http://www.ahapoetry.com/aadoh/adofinde.htm> adresinden ulaşılabilir.

Yukarıda da vurgulandığı gibi, yerleşmiş bir ‘mevsim sözcüğü’nü kullanmak yeni bir *haikuyu* üç yüz yıllık *haiku* geleneğine bağlar. Burada iki *haiku* örneği verecektir: İlki ünlü Japon şairi Bashō ve diğeri de Texan Robert Gilliland’ın şiiridir. Bu iki şiir aralarındaki yüzyıllara rağmen uzun zamandır kullanılagelen “güz alacası” mevsim sözcüğü ile birbirlerine bağlanmıştır.

kare-eda-ni
karasu-no tomari-keri
aki-no küre

kuru bir dalda
bir karganın durduğu
güz alacası

Bashō (1680)

autumn dusk
a strip of yellow crime scene tape
flutters in the wind

güz alacası
sarı suç yeri bandı
rüzgârda titrer

Robert Gilliland,
The Heron’s Nest 11:2 (Şubat 2000)

‘Mevsim sözcüğü’ne bir başka yaklaşım da kendi sözcüğünü yaratmaktır. *Kiyose* ya da *sajikide* yer almayan ancak mevsimlerle sıkı ilintili pek çok öge mevcuttur. Bunlar bir ülkeye özgü hatta bölgesel sözcükler olabilir. Amerika için şu örnekler verilebilir: Basketbol sezonunun Nisan ayında açılışına işaret eden “*season opener*. sezon açılışı”.

Kasım ayının ikinci salısı yapılan Amerikan seçimleri “*election day*: seçim günü”, Kuzey Amerika’da bahann ilk başlangıcında akıntıya karşı nehrin yukarısına doğru yüzen gümüş balığı için kullanılan “*smelt run*”, yazın yapılan bahçe partileri “*lawn party*”, eskiden Haziranda yapılan son zamanlarda Mayıs’ta olan mezuniyet günleri “*graduation day*”-, geyik, ayı, yaban hindisinin av mevsimi Kasım için kullanılan “*hunting license*: av ruhsatı”, Nisan ayı için ulusal şiir ayı *National Poetry Month*”.

Şair, ‘mevsim sözcüğü’nü mümkün olduğunca çok kişinin anlayacağı şekilde seçmelidir. Örneğin Pulaski günü, Chicago’da Mart başlangıcında yapılan bir okul tatilidir ancak Polak olmayan bölgelerde bir şey ifade etmeyecektir. Aşağıda Türk şairler tarafından yazılıp, Amerikan *haiku* dergilerinde İngilizce ve Türkçe çift dilde yayınlanan şiirler var²⁶⁵. Bu şiirlerdeki ‘mevsim sözcükleri’ni bulabilir misiniz?

heard later
between the drops
lightning picture

sonra duyulmuş
damlalar arasında
şimşegin resmi

Engin Gülez, *Modern Haiku* 44:1
(kış-bahar 2013), 76

Skylark
ready for a new song —
morning sun

Tarlakuşu
Şarkısına başlıyor Sabah güneşi

Anıl Engin, *World Haiku* 3 (2007), 13

Belki biraz zor olabilir. Şimşek yaz yağmurları ile ilintili. Tarlakuşu ise Japon lar için baharı işaret ediyor.

Higginson, *Haiku World* (Haiku Dünyası) ve *The Haiku Seasons* (Haiku Mevsimleri) adlı eserlerinde Japon *haiku* takvimini detaylı bir şekilde aktarıyor, her bir ‘mevsim sözcüğü’nün bu takvimdeki tam yerini saptıyor. *Haiku* şairlerinin çoğu için önemli olan şey, kullanılan her ‘mevsim sözcüğü’nün mümkün olduğunca çok okuyucu için mevsimin özünü çağrıştırması. Bu nedenle güzün başlangıcının Batı’da kabul edildiği gibi 21 Eylül ya da Japon Zıa/Tn/sundaki gibi Ağustos başı olması (Güney yarı kürede Şubat-Mart), bu mevsimin havanın soğuduğu, yaprakların renklerinin değiştiği ve insanların yaşamın geçip gidişini fark ettiği dönem olduğu nu yansıtmamasından daha az önemli.

Pek çok *haiku* şairi günlük tutar ve yaptıkları gözlemlerle *haikulannı* yazarlar. Günlük girdilerinin “soğuk, rutubetli bir gün...” ya da “korkunç bir kar yağışı” “tehditkar kar” gibi bulundukları ortamı aktarmakla başlaması mümkün. Bunlar *haiku* için harika ‘mevsim sözcükleri’! Size açıkça söylemem gerekirse, ben de *haiku* yazmaya çalışırken genellikle etrafıma bakar ve “bugünün özelliği ne?” diye ken dime sorarım. “Parçalı bulutlu gökyüzü”, “yeni ay”, “narbübülü ötüşü”, “çimlerdeki kırağı” gibi cevaplar içimde bir *haikunun* doğmaya başlaması için yeter. Mevsimi çağrıştıran şeyin *haikunun* bütünlüğünün bir parçasını oluşturması şart Genellikle tezat teşkil eden iki imgeden biri olmalı ve metnin kalanı ile uyum içinde olmalı. Mevsimi çağrıştıran şey, şiire mevsimin havasını verme çabasıyla çok büyük bir imgeye yapışık olmamalı. Bu kestirme bir yoldur

⁵ Şairlerinden izin istenmiştir.

ve bunu yaparsanız ortaya çıkan şey -küçümseyici ifadeyle denildiği gibi- “tarih damgalı⁶” bir *haikudur*. Aşağıda bunun bir örneğini görüyorsunuz:

summer morning
the snail makes it across
the sidewalk

yaz sabahında
yaya kaldırımından
geçen salyangoz

“Yaz sabahı” bu *haikuya* derinlik ve özel bir anlam katmaz sadece zamanı belirtir.

Tabii ki, *haiku* bir mevsimi çağrıştıran bir imge olmadan da yazılabilir. Ancak bu tür şiirler *haikuya* daha az benzer (tanım açısından) ve mevsim imgesi iyi yerleştirilmiş bir *haikuya* göre beklentileri daha az karşılar. Kimi uzmanlar, bir şiirin *haiku* olarak kabul edilmesi için doğaya bir atıfta bulunmasını önerirler. Fakat “orman” gibi bir doğa sözcüğü; bir mevsime işaret eden “huş ağacı”, “şimal çamı” gibi belirli bir tür ağaçtan, hatta “bahar ormanı”, “yapraksız ağaçlar” gibi ifadeler den daha az çağnşım oluşturur.

Son zamanlarda bir grup *haiku* şairi ‘mevsim sözcükleri’ yerine “düş”, “saat” veya “anne” gibi bazı anahtar sözcüklerin konulması çağrısı yapıyorlar. Bu sözcükler kültüre bağlı değiller ve evrenseller. Ancak bu *haikunun* gelişimi için ‘mevsim sözcükleri’ yerine doğa sözcüklerini kullanmaktan daha az umut vaden bir yol gibi görünüyor. Temel öğelere indirgenmesi bir anahtar sözcüğü sadece *haikunun* konusu haline getiriyor.

Sonuç olarak Japonya’da da, Batıda da mevsimsel yönü her zaman *haikunun* en önemli öğesi olmuştur. Mevsim sözcüklerinde hüner kazanmak disiplin ve çalıřma gerektirir. Ancak şair bu emeklerinin karşılığını hiç kuşkusuz fazlasıyla alacaktır.

⁶ Tarih damgalı *haiku* [date-stamp haiku]: Bir *haikuya* öylesine bir mevsim sözcüğünün konmasına işaret eden bir Amerikan terimidir.

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The Importance of Seasons in Haiku

Charles Trumbull

Traditional Japanese haiku is defined by three aspects: units of 5, 7, and 5 Japanese sound syllables (the basic size and shape of the verse), the technique of cutting (an effective division of the haiku into two parts for the purpose of comparison or contrast), and season (a reference in the haiku to the season in which it was written). These correspond roughly to the haiku's form, mechanics, and subject matter. Despite many exceptions and periodic renunciations of the norms, the majority of Japanese haiku are still written in this way.

When haiku were first attempted in English, the poets began to adapt these basic Japanese definitions. The 5–7–5 syllabic form has subsequently been found to be uncomfortable for English, and the Japanese technique of cutting has slightly changed emphasis in the West into the juxtaposition of two concrete images. The aspect of season in English-language haiku, however, is still being vigorously debated.

Several arguments can be made in support of using season in English-language haiku. First, “because the Japanese do it” is more than a trivial argument, because by using a seasonal reference, a poet automatically is writing within the haiku canon, and the verse ipso facto adheres to the great collection of world haiku. Second, we can use season words to the same ends as the Japanese; that is, to link our haiku to the cosmic cycle of seasons and of life. Third, and most usefully, season words function as a poetic device, a convenient and powerful form of allusion whereby a few well-chosen words stand for an entire congeries of associations and emotions. Thus, “cherry blossoms” for the haiku poet represents much more than an objective image of pink flowers: the phrase captures and symbolizes the essence of spring.

Arguments against using a season word in haiku are voiced by (a) people who find it too difficult or artistically limiting to do so, (b) those who resist the Japanese season-word system because they find it too highly formalized and inappropriate for English poetry, (c) iconoclasts who want haiku to be whatever they say it is, tradition be damned, or (d) poets who would really rather be writing senryu or *zappai* (verses in haiku form that, respectively, treat human nature or are intended as pure slapstick). But haiku is, after all, nature poetry.

For beginners the best guide to using the seasons in haiku is the work of experienced haiku poets such as will be found in the anthologies and journals or on the World Wide Web. Another approach is to consult a structured list of season words (*kiyose* in Japanese) or a haiku almanac (*saijiki*, a *kiyose* with haiku added to demonstrate the proper use of season words [*kigo*]). A *kiyose* is available online at <http://etext.lib.virginia.edu/japanese/haiku/saijiki/full.html>. William J. Higginson's *Haiku World: An International Poetry Almanac* (Kodansha, 1996) is the best English-language

saijiki and is notable because it purports to be international in scope. Also of interest is Jane Reichhold's *A Dictionary of Haiku, Classified by Season Words with Traditional and Modern Methods* (AHA Books, 1992), which is available online at <http://www.ahapoetry.com/aadoh/adofinde.htm> (a second edition, with new haiku, appeared in 2013). As we suggested above, using an established season word has the advantage of tying the new haiku to three centuries of haiku history. Here are two haiku, by the Japanese master Bashō and by Texan Robert Gilliland, that are related across the centuries by the use of the well-established season word “autumn dusk,”

on a barren branch
a crow has settled —
autumn dusk

Bashō, written in 1680

autumn dusk
a strip of yellow crime scene tape
flutters in the wind

Robert Gilliland, *The Heron's Nest* II:2 (February 2000)

A third approach to using season words is to make up your own. There are many terms with strong seasonal associations that are not in the *kiyose* or *saijiki*. These may be national or even local words, American terms such as “[baseball] season opener,” “election day,” “smelt run,” “lawn party,” “graduation day,” “hunting license,” or “National Poetry Month.” The poet should probably choose season words to be understood by as many people as possible, however. Pulaski Day in early March is a school holiday in Chicago but might draw a blank in non-Polish areas. In South Asia, *Diwali* or Festival of Lights (late autumn) and Gandhi's death day (January 30) would be widely understood. Can you spot the season references in the following haiku?

Dūra rāstē mēm
mērē sātha andhērī rāta mēm
yē juganū

on a long way
with me in the dark night
these fireflies

Neelam Dadhwal, Hindi and English,
Cattails [Web], Premier Issue (January 2014)

kania —
khule verandeh 'ch faili
basmati di khushbo

raindrops ...
spreading through the verandah
the scent of basmati

Gurmukh Bhandohal Raiawal, Punjabi,
Arvinder Kaur, English, in Kaur, Punjabi Haiku,
Muse India [Web] 53 (January–February 2014)

These may be a little difficult. “Fireflies” is associated with the summer rains in parts of both North America and South Asia, while “raindrops” might suggest (for me at least) the beginning of the monsoon rains in June.

In his *Haiku World* and the companion volume, *The Haiku Seasons*, Higginson goes into great detail about the Japanese haiku calendar and pinpoints the precise place of each season word in it. For most haiku poets, however, the important thing is that each season word evoke the essence of the season for the maximum number of readers. Thus, it is less important to know whether “start of autumn” signifies September 21, as in the West, or early August, as in Japanese haiku (or February–March in the Southern Hemisphere) than that this is the time that the weather turns cool, leaves begin to change color ... and humans become aware again of the waning of the life cycle.

Many haiku poets keep personal diaries and write haiku on the basis of their observations. Journal entries might begin with a characterization of the surroundings such as “cold, raw day ...” or “threatening snow.” These are great season words for a haiku! In fact, when I am trying to write a haiku I will often look around and ask myself, “what is this day all about?” An answer such as “mackerel sky,” “new moon,” “robin song,” or “frost on the lawn” will often be enough for me to summon up a haiku. The seasonal reference must be an integral part of the haiku—usually one of the two juxtaposed images—and it must resonate with the rest of the text. A season word should not simply be stuck onto a great image in order to give the verse a patina of seasonality. This is a cop-out and leads to what are pejoratively called “date-stamp” haiku, such as the following,

summer morning
the snail makes it across
the sidewalk

“Summer morning” adds nothing by way of depth or resonance to this haiku; it merely records the season and time of day.

Certainly haiku can be written without a seasonal reference, but such verses are usually less haiku-like (by definition!) and ultimately less satisfying than “well-seasoned” haiku. Some experts suggest that a verse need only contain a reference to nature to qualify as a haiku, but a nature word like “forest” will be less evocative than a specific tree with implied seasonality, such as “birch,” “tamarack,” or “neem,” or even a qualified forest, such as “spring forest” or “leafless trees.” Recently a group of haiku poets has called for deploying “keywords” in place of season words. “Dream,” clock,” or “mother” are touted as non-culture-bound concepts with universal appeal. This, however, seems to be an even less promising path of development for haiku than making do with nature words in place of season words. Reduced to basics, a keyword becomes merely the subject of the haiku.

To sum up, the seasonal aspect has always been of utmost importance in haiku, both in Japan and elsewhere. Acquiring facility with season words will require discipline and study, but the poet’s diligence will be amply rewarded.

ਹਾਇਕੂ ਵਚਿ ਰੁੱਤਾਂ ਦੀ ਅਹਮੀਅਤ

ਚਾਰਲਸ ਟਰਮਬੁੱਲ

ਪਰੰਪਰਕ ਜਾਪਾਨੀ ਹਾਇਕੂ ਤਿੰਨ ਪਹਿਲੂਆਂ ਤੋਂ ਪ੍ਰੀਭਾਸ਼ਿਤ ਕੀਤੀ ਜਾਂਦੀ ਹੈ:

ਜਾਪਾਨੀ ਧੁਨੀ-ਖੰਡਾਂ ਦੀਆਂ 5, 7 ਅਤੇ 5 ਇਕਾਈਆਂ (ਕਵਿਤਾ ਦਾ ਬੁਨਿਆਦੀ ਨਾਪ ਅਤੇ ਆਕਾਰ), ਟੋਟੇ ਕਰਨ ਦੀ ਤਕਨੀਕ (ਤੁਲਨਾ ਜਾਂ ਟਾਕਰੇ ਦੇ ਮਕਸਦ ਲਈ ਹਾਇਕੂ ਦੀ ਦੋ ਹੱਸਿਆਂ ਵਿਚਿ ਕਾਰਗਰ ਵੰਡ) ਅਤੇ ਰੁੱਤ (ਹਾਇਕੂ ਵਿਚਿ ਉਸ ਦੇ ਲਿਖਣ ਸਮੇਂ ਦੀ ਰੁੱਤ ਦਾ ਹਵਾਲਾ)। ਇਹ ਤਕਰੀਬਨ ਹਾਇਕੂ ਦੇ ਰੂਪ, ਉਸ ਦੀ ਤਕਨੀਕ ਅਤੇ ਵਸਤੂ ਨਾਲ ਮੇਲ ਖਾਂਦੇ ਹਨ। ਬਹੁਤ ਸਾਰੀਆਂ ਛੋਟਾਂ ਅਤੇ ਸਮੇਂ ਸਮੇਂ ਨਿਯਮਾਂ ਦੇ ਤਿਆਗ ਦੇ ਬਾਵਜੂਦ, ਬਹੁਤੇ ਜਾਪਾਨੀ ਹਾਇਕੂ ਅਜੇ ਵੀ ਇਸੇ ਤਰਾਂ ਹੀ ਲਿਖੇ ਜਾਂਦੇ ਹਨ।

ਜਦੋਂ ਪਹਿਲੀ ਵਾਰ ਅੰਗਰੇਜ਼ੀ ਵਿਚਿ ਹਾਇਕੂ ਲਿਖੇ ਗਏ, ਕਵੀਆਂ ਨੇ ਇਨ੍ਹਾਂ ਬੁਨਿਆਦੀ ਗੁਣਾਂ ਨੂੰ ਅਪਣਾਉਣਾ ਸ਼ੁਰੂ ਕੀਤਾ। ਬਾਅਦ ਵਿਚਿ 5-7-5 ਧੁਨੀ-ਖੰਡਾਂ ਦਾ ਰੂਪ ਅੰਗਰੇਜ਼ੀ ਲਈ ਅਣਸੁਖਾਵਾਂ ਲੱਗਿਆ, ਅਤੇ ਟੋਟੇ ਕਰਨ ਦੀ ਜਾਪਾਨੀ ਤਕਨੀਕ ‘ਤੇ ਜ਼ੋਰ ਵੀ ਪੱਛਮ ਵਿਚਿ ਬਦਲ ਕੇ ਦੋ ਠੋਸ ਬੰਧਾਂ ਦੀ ਸਮੀਪਤਾ ਵੱਲ ਹੋ ਗਿਆ। ਐਪਰ ਰੁੱਤ ਦਾ ਪਹਿਲੂ ਅੰਗਰੇਜ਼ੀ-ਭਾਸ਼ਾ ਦੇ ਹਾਇਕੂ ਵਿਚਿ ਅਜੇ ਵੀ ਪ੍ਰਬਲ ਬਹਿਸ ਦਾ ਵਿਸ਼ਾ ਹੈ।

ਅੰਗਰੇਜ਼ੀ ਹਾਇਕੂ ਵਿਚਿ ਰੁੱਤ ਦੀ ਵਰਤੋਂ ਦੇ ਹੱਕ ਵਿਚਿ ਅਨੇਕ ਦਲੀਲਾਂ ਦਿੱਤੀਆਂ ਜਾ ਸਕਦੀਆਂ ਹਨ। ਪਹਿਲੀ, “ਕਉਂਕਿ ਜਾਪਾਨੀ ਵਰਤਦੇ ਹਨ” ਇਕ ਨਿਗੁਣੀ ਦਲੀਲ ਨਾਲੋਂ ਵੱਧ ਹੈ, ਕਉਂਕਿ ਰੁੱਤ ਦੇ ਹਵਾਲੇ ਦੀ ਵਰਤੋਂ ਕਰ ਕੇ, ਕਵੀ ਸੁਭਾਵਕ ਹੀ ਹਾਇਕੂ ਨਿਯਮਾਂ ਦੇ ਅਨੁਕੂਲ ਲਿਖ ਰਿਹਾ ਹੈ, ਅਤੇ ਕਵਿਤਾ ਅਪਣੇ ਆਪ ਹੀ ਵਿਸ਼ਵ ਦੇ ਹਾਇਕੂ ਸਮੂਹ ਨਾਲ ਜੁੜ ਜਾਂਦੀ ਹੈ। ਦੂਜਾ, ਰੁੱਤ ਸ਼ਬਦ ਅਸੀਂ ਵੀ ਜਾਪਾਨੀਆਂ ਵਾਂਗ ਉਸੇ ਮਕਸਦ ਲਈ ਵਰਤ ਸਕਦੇ ਹਾਂ; ਭਾਵ, ਅਪਣੇ ਹਾਇਕੂ ਨੂੰ ਰੁੱਤਾਂ ਦੇ ਅਤੇ ਜੀਵਨ ਦੇ ਬ੍ਰਹਮੰਡੀ ਚੱਕਰ ਨਾਲ ਜੋੜਣਾ। ਤੀਜਾ, ਅਤੇ ਬਹੁਤ ਉਪਯੋਗੀ, ਰੁੱਤ ਸ਼ਬਦ ਇਕ ਕਾਵਿਕ ਜੁਗਤ ਦਾ ਕੰਮ ਕਰਦੇ ਹਨ, ਇਕ ਬਹੁਤ ਹੀ ਆਸਾਨ ਅਤੇ ਸ਼ਕਤੀਸ਼ਾਲੀ ਵਕਰੋਕਤੀ ਜਿਸ ਨਾਲ ਕੁਝ ਚੰਗੇ-ਚੁਣੇ ਸ਼ਬਦ ਹੀ ਸੰਸਕਾਰਾਂ ਅਤੇ ਮਨੋਭਾਵਾਂ ਦੇ ਸਮੂਹ ਨਾਲ ਸਾਂਝ ਬਣ ਜਾਂਦੇ ਹਨ। ਇਸ ਤਰਾਂ, “ਚੈਰੀ ਦੇ ਫੁੱਲ” ਹਾਇਕੂ ਕਵੀ ਲਈ ਸਰਿਫ ਪਿਆਜ਼ੀ ਫੁੱਲਾਂ ਦੇ ਬਾਹਰਮੁਖੀ ਬੰਧ ਨਾਲੋਂ ਬਹੁਤ ਕੁਝ ਵੱਧ ਨਿਰੂਪਣ ਕਰਦੇ ਹਨ: ਇਹ ਵਾਕੰਸ਼ ਬਸੰਤ ਦੇ ਸਾਰ ਨੂੰ ਗ੍ਰਹਣਿ ਕਰਦਾ ਅਤੇ ਚੰਨ੍ਹ ਬਾਪਦਾ ਹੈ।

ਹਾਇਕੂ ਵਿਚਿ ਰੁੱਤ ਸ਼ਬਦ ਦੀ ਵਰਤੋਂ ਵਰਿਧ ਵਿਚਾਰ ਦੇਣ ਵਾਲੇ ਹਨ (ਉ) ਜੋ ਇਸ ਤਰਾਂ ਕਰਨ ਨੂੰ ਕਠਨ ਜਾਂ ਕਲਾਤਮਕ ਬੰਦਸ਼ ਸਮਝਦੇ ਹਨ, (ਅ) ਜੋ ਜਾਪਾਨੀ ਰੁੱਤ-ਸ਼ਬਦ ਰੀਤੀ ਦਾ ਵਿਰੋਧ ਇਸ ਲਈ ਕਰਦੇ ਹਨ ਕਿ ਇਹ ਅੰਗਰੇਜ਼ੀ ਕਵਿਤਾ ਲਈ ਬਹੁਤ ਓਪਰਾ ਅਤੇ ਅਢਕਵਾਂ ਹੈ (ੲ) ਪਰੰਪਰਾ ਵਿਰੋਧੀ ਚਾਹੁੰਦੇ ਹਨ ਕਿ ਉਹ ਜੋ ਵੀ ਕਹਣਿ ਬਸ ਓਹੋ ਹਾਇਕੂ ਹੈ, ਪਰੰਪਰਾ ‘ਤੇ ਪਾਓ ਮਾਟੀ, ਜਾਂ (ਸ) ਉਹ ਕਵੀ ਜੋ ਚੰਗਾ ਹੈ ਸੈਨਰਊ ਜਾਂ ਜੈਪਾਈ ਲਿਖਣ (ਹਾਇਕੂ ਦੇ ਰੂਪ ਦੀ ਕਵਿਤਾ, ਜੋ ਅਪਣੇ ਢੰਗ ਨਾਲ ਮਨੁੱਖੀ ਫਤਿਰਤ ਦਰਸਾਉਂਦੀ ਜਾਂ ਸਰਿਫ ਮਸ਼ਕਰੀਆਂ ਹਨ)। ਪਰ ਹਾਇਕੂ, ਤਾਂ ਅਸਲ ਵਿਚਿ, ਕੁਦਰਤ ਦੀ ਕਵਿਤਾ ਹੈ। ਸਖਿੰਦਰੂਆਂ ਲਈ ਹਾਇਕੂ ਵਿਚਿ ਰੁੱਤਾਂ ਦੀ ਵਰਤੋਂ ਸਖਿਣ ਲਈ ਸਭ ਤੋਂ ਵਧੀਆ ਪੱਥ ਪ੍ਰਦਰਸ਼ਕ ਅਨੁਭਵੀ ਲੇਖਕਾਂ ਦੀਆਂ ਕਰਿਤਾਂ ਹਨ ਜੋ ਸੰਗ੍ਰਹਿ, ਰਸਾਲਿਆਂ ਜਾਂ ਵਰਲਡ ਵਾਈਡ ਵੈੱਬ ‘ਤੇ ਮਲਿ ਸਕਦੀਆਂ ਹਨ। ਇਕ ਹੋਰ ਤਰੀਕਾ ਹੈ ਰੁੱਤ ਸ਼ਬਦਾਂ ਦੀ ਤਿਆਰ ਕੀਤੀ ਹੋਈ ਲਿਸਟ ਤੋਂ ਵੇਖਣਾ (ਜਾਪਾਨੀ ਵਿਚਿ ਕਾਇਓਸੀ) ਜਾਂ ਇਕ ਹਾਇਕੂ ਜੰਤਰੀ (ਸਾਇਜ਼ਿਕੀ, ਇਕ ਕਾਇਓਸੀ ਜਿਸ ਵਿਚਿ ਰੁੱਤ ਸ਼ਬਦਾਂ (ਕੀਓ) ਦੀ ਦਰੁਸਤ ਵਰਤੋਂ ਦਰਸਾਉਣ ਲਈ ਹਾਇਕੂ ਸ਼ਾਮਲ ਕੀਤੇ ਹੁੰਦੇ ਹਨ)। ਕਾਇਓਸੀ ਆਨਲਾਈਨ ਵੀ ਉਪਲਬਧ ਹੈ: <http://etext.lib.virginia.edu/japanese/haiku/saijiki/full.htm>

William J. Higginson’s *Haiku World: An International Poetry Almanac* (Kodansha, 1996) ਅੰਗਰੇਜ਼ੀ ਭਾਸ਼ਾ ਦੀ ਉੱਤਮ ਸਾਇਜ਼ਿਕੀ ਹੈ ਅਤੇ ਇਸ ਲਈ ਵੀ ਕਿ ਇਸ ਦੇ ਪ੍ਰਯੋਜਨ ਦਾ ਕਾਰਜ ਖੇਤਰ ਅੰਤਰਰਾਸ਼ਟਰੀ ਹੈ। Jane Reichhold’s *A Dictionary of Haiku, Classified by Season Words with Traditional and Modern Methods* (AHA Books, 1992), ਵੀ ਲਾਭਦਾਇਕ ਹੈ ਜੋ ਆਨਲਾਈਨ ਵੀ ਉਪਲਬਧ ਹੈ:

<http://www.ahapoetry.com/aadoh/adofinde.htm> (a second edition, with new haiku, appeared in 2013).

ਜਿਸ ਤਰਾਂ ਅਸਾਂ ਉੱਪਰ ਸੁਝਾਇਆ ਹੈ, ਇਕ ਸਥਾਪਤ ਰੁੱਤ ਸ਼ਬਦ ਦੀ ਵਰਤੋਂ ਨਾਲ ਹਾਇਕੂ ਨੂੰ ਤਿੰਨ ਸਦੀਆਂ ਦੇ ਹਾਇਕੂ ਇਤਿਹਾਸ ਨਾਲ ਜੋੜਣ ਦਾ ਲਾਭ ਹੈ। ਇਹ ਦੋ ਹਾਇਕੂ, ਜਾਪਾਨੀ ਉਸਤਾਦ ਬਾਸ਼ੋ ਅਤੇ ਟੈਕਸਸ ਦੇ ਰੈਬਰਿਟ ਗਲੀਲੀਓਡ ਦੇ, ਜੋ ਸਦੀਆਂ ਦੀ ਦੂਰੀ ‘ਤੇ ਵੀ ਸਥਾਪਤ ਰੁੱਤ ਸ਼ਬਦ “ਪਤਝੜ ਦੀ ਸ਼ਾਮ” ਕਰਕੇ ਜੁੜੇ ਹੋਏ ਹਨ:

ਨਪਿੱਤਰੀ ਟਹਿਲੀ 'ਤੇ
ਆ ਬੈਠਾ ਇਕ ਕਊਆ-
ਪਤਝੜ ਦੀ ਸ਼ਾਮ

ਬਾਸੋ, 1680 ਵਚਿ ਲਖੀ

ਪਤਝੜ ਦੀ ਸ਼ਾਮ
ਅਪਰਾਧ ਸਥਾਨ 'ਤੇ ਪੀਲੇ ਫੀਤੇ ਦੀ ਪੱਟੀ
ਹਵਾ ਵਚਿ ਲਹਰਿਵੇ

ਰੋਬਰਟ ਗਲਿਲੋਡ, *The Heron's Nest II:2* (ਫਰਵਰੀ 2000)

ਰੁੱਤ ਸ਼ਬਦ ਨੂੰ ਵਰਤਣ ਦਾ ਤੀਸਰਾ ਤਰੀਕਾ ਹੈ ਅਪਣਾ ਹੀ ਸ਼ਬਦ ਘੜਣਾ। ਰੁੱਤਾਂ ਨਾਲ ਪੂਰੀ ਤਰਾਂ ਜੁੜੇ ਅਜਹੇ ਅਨੇਕਾਂ ਪਦ ਹਨ ਜੋ ਕਾਇਮਸੇ ਜਾਂ ਸਾਇਜ਼ਿਕੀ ਵਚਿ ਨਹੀਂ ਮਲਿਦੇ। ਇਹ ਰਾਸ਼ਟਰੀ ਜਾਂ ਸਥਾਨਕ ਸ਼ਬਦ ਹੋ ਸਕਦੇ ਹਨ, ਜਿਵੇਂ ਅਮਰੀਕਨ ਪਦ “[baseball] season opener,” “election day,” “smelt run,” “lawn party,” “graduation day,” “hunting license,” or “National Poetry Month.” ਕਵੀ ਨੂੰ ਫੇਰ ਵੀ ਸਾਇਦ ਅਜਹੇ ਰੁੱਤ ਸ਼ਬਦ ਚੁਣਨੇ ਚਾਹੀਦੇ ਹਨ ਜੋ ਵੱਧ ਤੋਂ ਵੱਧ ਲੋਕ ਸਮਝ ਸਕਣ।

ਮਾਰਚ ਦੇ ਮੁੱਢ ਵਚਿ “Pulaski Day” ਦੀ ਸ਼ਿਕਾਗੋ ਦੇ ਇਲਾਕੇ ਵਚਿ ਛੁੱਟੀ ਹੁੰਦੀ ਹੈ ਪਰ ਜਿੱਥੇ ਪੋਲਸ਼ ਲੋਕ ਨਹੀਂ ਰਹਿੰਦੇ ਇਹ ਬੇਅਰਥ ਹੈ। ਦੱਖਣੀ ਏਸ਼ੀਆ ਵਚਿ, ਦਵਾਲੀ ਜਾਂ ਰੋਸ਼ਨੀਆਂ ਦਾ ਤਢਿਹਾਰ (ਪਤਝੜ ਦੇ ਅੰਤਲੇ ਪੱਖ) ਅਤੇ ਗਾਂਧੀ ਦਾ ਮੁਰਤਿ ਦਵਿਸ (30 ਜਨਵਰੀ) ਆਮ ਜਾਣਿਆਂ ਜਾਂਦਾ ਹੈ। ਕੀ ਤੁਸੀਂ ਇਸ ਹਾਇਕੂ ਵਚਿ ਰੁੱਤ ਸੰਕੇਤ ਪਹਚਾਣ ਸਕਦੇ ਹੋ?

ਦੂਰ ਰਾਸਤੇ ਮੇਂ
ਮੇਰੇ ਸਾਥ ਅੰਧੇਰੀ ਰਾਤ ਮੇਂ
ਇਹ ਜੁਗਨੂੰ

long way
in the dark night
these fireflies

ਨੀਲਮ ਡਢਵਾਲ, *Hindi and English, Cattails [Web], Premier Issue (January 2014)*

ਕਣੀਆਂ—
ਖੁੱਲ੍ਹੇ ਵਰਾਡੇ ਵਚਿ ਫੈਲੀ
ਬਾਸਮਤੀ ਦੀ ਮਹਕ

raindrops —
spreading through the verandah
the scent of basmati

ਗੁਰਮੁਖ ਭੰਡੋਹਲ ਰਾਈਏਵਾਲ, ਪੰਜਾਬੀ, ਅੰਗਰੇਜ਼ੀ ਅਨੁਵਾਦ ਅਰਵਿੰਦਰ ਕੌਰ
Punjabi Haiku, Muse India [Web] 53 (January–February 2014)

ਹੋ ਸਕਦਾ ਹੈ ਇਹ ਥੋੜੇ ਮੁਸ਼ਕਲ ਹੋਣ। ਜੁਗਨੂੰ ਉੱਤਰੀ ਅਮਰੀਕਾ ਅਤੇ ਦੱਖਣੀ ਏਸ਼ੀਆਂ ਵਚਿ ਗਰਮ ਰੁੱਤ ਦੀਆਂ ਬਰਸਾਤਾਂ ਨਾਲ ਜੁੜੇ ਹਨ, ਜਦੋਂ ਕੀ “ਕਣੀਆਂ” (ਘੱਟ ਤੋਂ ਘੱਟ ਮੇਰੇ ਲਈ) ਜੂਨ ਮਹੀਨੇ ਮੌਨਸੂਨ ਦੇ ਆਰੰਭ ਦਾ ਸੰਕੇਤ ਹੈ।

Haiku World ਅਤੇ ਸਹਾਇਕ ਪੁਸਤਕ *The Haiku Seasons* ਵਚਿ ਹਰਿਨਸਨ ਜਾਪਾਨੀ ਹਾਇਕੂ ਕੈਲੰਡਰ ਬਾਰੇ ਬੜੀ ਤਫਸੀਲ ਵਚਿ ਲਖਿਦਾ ਹੈ ਅਤੇ ਇਸ ਵਚਿ ਹਰ ਰੁੱਤ ਸ਼ਬਦ ਦਾ ਅਸਲ ਸਥਾਨ ਸੁਨਸ਼ਿਚਤ ਕਰਦਾ ਹੈ। ਬਹੁਤੇ ਹਾਇਕੂ ਕਵੀਆਂ ਲਈ, ਬੇਸ਼ਕ, ਅਹਮਿ ਚੀਜ਼ ਇਹ ਹੈ ਕੀ ਹਰ ਰੁੱਤ ਸ਼ਬਦ ਵੱਧ ਤੋਂ ਵੱਧ ਪਾਠਕਾਂ ਦੇ ਰੁੱਤ-ਅਹਸਾਸਾਂ ਨੂੰ ਉਭਾਰੇ। ਇਸ ਤਰਾਂ, ਇਹ ਜਾਣਨਾ ਘੱਟ ਜਰੂਰੀ ਹੈ ਕੀ “ਪਤਝੜ ਦਾ ਆਗਮਨ” 21 ਸਤੰਬਰ ਨੂੰ ਹੁੰਦਾ ਹੈ, ਜਿਸ ਤਰਾਂ ਪੱਛਮ ਵਚਿ ਹੈ, ਜਾਂ ਅਗੱਸਤ ਦੇ ਮੁੱਢ ਵਚਿ ਜਿਵੇਂ ਜਾਪਾਨੀ ਹਾਇਕੂ ਵਚਿ (ਜਾਂ ਫਰਵਰੀ-ਮਾਰਚ ਦੱਖਣੀ ਗੋਲਾਰਧ ਵਚਿ) ਬਨਸਿਬਤ ਕੀ ਇਹ ਸਮਾ ਹੈ ਜਦੋਂ ਮੌਸਮ ਠੰਡਾ ਹੋਣ ਲਗਦਾ ਹੈ ਅਤੇ ਪੱਤੇ ਰੰਗ ਬਦਲਣ ਲਗਦੇ ਹਨ ... ਅਤੇ ਮਾਨਵ ਜੀਵਨ ਚੱਕਰ ਦੇ ਢਲਣ ਬਾਰੇ ਸੁਚੇਤ ਹੋ ਜਾਂਦੇ ਹਨ।

ਬਹੁਤ ਸਾਰੇ ਹਾਇਕੂ ਲੇਖਕ ਨੀਜੀ ਡਾਇਰੀ ਰੱਖਦੇ ਹਨ ਅਤੇ ਅਪਣੇ ਨਰੀਖਣ 'ਤੇ ਅਧਾਰਤ ਹਾਇਕੂ ਲਿਖਦੇ ਹਨ। ਜਰਨਲ ਉਲੇਖ ਭਾਵੇਂ ਚੌਗਰਿਦੇ ਦੇ ਚਤਿਰਨ ਨਾਲ਼ ਸ਼ੁਰੂ ਹੋਵੇ ਜਿਵੇਂ “ ਠੰਡਾ, ਸੀਲ੍ਹਾ ਦਨਿ...” ਜਾਂ “ਬਰਫ਼ ਪੈਣ ਦਾ ਤੌਖਲਾ।” ਇਹ ਹਾਇਕੂ ਲਈ ਬਹੁਤ ਹੀ ਕਾਰਗਰ ਰੁੱਤ ਸ਼ਬਦ ਹਨ! ਦਰਅਸਲ, ਜਦੋਂ ਮੈਂ ਹਾਇਕੂ ਲਿਖਣ ਲਗਦਾ ਹਾਂ ਮੈਂ ਅਮੂਮਨ ਆਲੇ-ਦੁਆਲੇ ਵੇਖਦਾ ਹਾਂ ਅਤੇ ਖੁਦ ਨੂੰ ਪੁੱਛਦਾ ਹਾਂ, “ਇਹ ਦਨਿ ਹੈ ਕਸਿ ਤਰਾਂ ਦਾ?” ਇਕ ਉੱਤਰ ਜਿਸ ਤਰਾਂ “ ਤੀਤਰ-ਖੰਭੀ ਅੰਬਰ,” “ਨਵਾਂ ਚੰਨ,” “ਰੋਬਨਿ ਗੀਤ,” ਜਾਂ “ਘਾਹ ‘ਤੇ ਕੋਹਰਾ” ਹੀ ਮੇਰੇ ਲਈ ਇਕ ਹਾਇਕੂ ਉਤੇਜਨਾ ਲਈ ਕਾਫੀ ਹੈ। ਰੁੱਤ ਸੰਕੇਤ ਹਾਇਕੂ ਦਾ ਅਖੰਡ ਹਾਸਿਾ ਹੋਣਾ ਚਾਹੀਦਾ ਹੈ – ਆਮ ਤੌਰ ਤੇ ਸਮੀਪਤ ਦੇ ਬੀਬਾਂ ਵੱਲੋਂ ਇਕ – ਅਤੇ ਇਹ ਬਾਕੀ ਮੂਲਪਾਠ ਨਾਲ਼ ਪ੍ਰਤੀਯੁਨਤਿ ਜਰੂਰ ਹੁੰਦਾ ਹੋਵੇ। ਰੁੱਤ ਸ਼ਬਦ ਸ਼ਾਨਦਾਰ ਬੀਬ ਵੱਲੋਂ ਸਰਿਫ਼ ਕਵਿਤਾ ਨੂੰ ਰੁੱਤ ਦੀ ਆਭਾ ਦੇਣ ਲਈ ਹੀ ਨੋਕਿਆ ਨਾ ਹੋਵੇ। ਇਹ ਇਕ ਸੁਖਾਲਾ ਰਾਹ ਹੈ ਅਤੇ ਜੋ ਘਟੀਆ “ਤਰੀਕ ਠੱਪਾ” ਹਾਇਕੂ ਕਹਾਉਂਦੀ ਹੈ, ਜਿਵੇਂ ਨਮਿਨਲਖਿਤ,

ਗਰਮੀ ਦੀ ਸਵੇਰ
ਇਕ ਘੋਗਾ ਕਰ ਗਿਆ
ਪਗਡੰਡੀ ਪਾਰ

“ਗਰਮੀ ਦੀ ਸਵੇਰ” ਹਾਇਕੂ ਵੱਲੋਂ ਗਹਰਿਆਈ ਜਾਂ ਪ੍ਰਤੀਯੁਨਤਿ ਪਖੋਂ ਕੁਝ ਵੀ ਵਾਧਾ ਨਹੀਂ ਕਰਦੀ; ਸਰਿਫ਼ ਰੁੱਤ ਅਤੇ ਦਨਿ ਦੇ ਸਮੇਂ ਦਾ ਵੇਰਵਾ ਹੀ ਹੈ।

ਹਾਇਕੂ ਜਰੂਰ ਰੁੱਤ ਸੰਕੇਤ ਰਹਿਤ ਵੀ ਲਿਖਿ ਜਾ ਸਕਦੇ ਹਨ, ਪਰ ਅਜਿਹੀ ਕਵਿਤਾ ਅਮੂਮਨ ਹਾਇਕੂ-ਜਿਹੀ (ਪ੍ਰੀਭਾਸ਼ਾ ਅਨੁਸਾਰ) ਨਹੀਂ ਹੁੰਦੀ ਅਤੇ ਸਟਿਟੇ ਵੱਲੋਂ “ਰੁੱਤ-ਭਰੋ” ਹਾਇਕੂ ਨਾਲੋਂ ਘੱਟ ਤਸੱਲੀਬਖਸ਼ ਹੁੰਦੀ ਹੈ। ਕੁਝ ਮਾਹਰਾਂ ਦਾ ਸੁਝਾ ਹੈ ਕਿ ਹਾਇਕੂ ਵੱਲੋਂ ਰੁੱਤ ਪ੍ਰਤੀ ਸੰਕੇਤ ਹੀ ਹਾਇਕੂ ਦੀ ਸ਼ਰਤ ਪੂਰੀ ਕਰਨ ਲਈ ਕਾਫੀ ਹੈ, ਪਰ ਰੁੱਤ ਨਾਲ਼ ਜੁੜੇ ਖਾਸ ਸ਼ਬਦ ਜਿਵੇਂ “ਬਰਿਚ,” “ਟੈਮਾਰੈਕ,” ਜਾਂ “ਨਮਿ,” ਜਾਂ ਕੋਈ ਖਾਸ ਕਸਿਮ ਦਾ ਜੰਗਲ ਜਿਵੇਂ “ ਬਸੰਤੀ ਜੰਗਲ” ਜਾਂ “ਨਪਿੱਤਰੇ ਰੁੱਖ” ਨਾਲੋਂ ਕੁਦਰਤ ਦਾ ਸ਼ਬਦ “ਜੰਗਲ” ਘੱਟ ਪ੍ਰਭਾਵਸ਼ਾਲੀ ਰਹੇਗਾ। ਹਾਲ ਹੀ ਹਾਇਜਨਾਂ ਦੇ ਇਕ ਗਰੁੱਪ ਨੇ ਰੁੱਤ ਸ਼ਬਦ ਦੀ ਥਾਂ “ਕੁੰਜੀ ਸ਼ਬਦਾਂ” ਦੀ ਵਰਤੋਂ ਕਰਨ ਨੂੰ ਕਹਿਾ ਹੈ। “ਸੁਪਨਾ,” “ਘੜੀ,” ਜਾਂ “ਮਾਂ” ਸਭਆਚਰਕ-ਸੀਮਾ-ਰਹਿਤ ਸੰਕਲਪ ਵਸ਼ਿਵਸ਼ਿਆਪੀ ਖੀਚ ਰੱਖਦੇ ਹਨ। ਪਰ ਇਹ ਵੀ, ਹਾਇਕੂ ਦੀ ਪ੍ਰਗਤੀ ਲਈ ਰੁੱਤ ਸ਼ਬਦ ਦੀ ਥਾਂ ਕੁਦਰਤ ਸ਼ਬਦ ਨਾਲ਼ ਗੁਜਾਰਾ ਕਰਨ ਵਾਲੀ ਪ੍ਰਥਾ ਨਾਲੋਂ ਵੀ ਘੱਟ ਆਸ਼ਾਜਨਕ ਹੈ। ਅੰਤ ਨੂੰ ਬੁਨਿਆਦੀ ਤੌਰ ਤੇ, ਕੁੰਜੀ-ਸ਼ਬਦ ਹਾਇਕੂ ਦਾ ਵਸ਼ਿਾ ਹੀ ਬਣ ਜਾਂਦਾ ਹੈ। ਅਖੀਰ ਵੱਲੋਂ, ਜਾਪਾਨ ਅਤੇ ਹੋਰ ਥਾਵਾਂ ‘ਤੇ ਵੀ ਹਾਇਕੂ ਵੱਲੋਂ ਰੁੱਤ ਦੇ ਪਹਲੂ ਦਾ ਹਮੇਸ਼ਾ ਬਹੁਤ ਮਹੱਤਬ ਰਹਿਾ ਹੈ। ਰੁੱਤ ਸ਼ਬਦਾਂ ਦੀ ਵਰਤੋਂ ਦੀ ਮੁਹਾਰਤ ਹਾਸਲ ਕਰਨ ਲਈ ਜਬਤ ਅਤੇ ਸਾਧਨਾ ਦੀ ਲੋੜ ਹੈ, ਪਰ ਕਵੀ ਨੂੰ ਮਹਿਨਤ ਦਾ ਫਲ ਵੀ ਜਰੂਰ ਮਲਿਗਾ।